

MUSEUM NEWS

APRIL - 1914



PUBLISHED QUARTERLY BY
THE TOLEDO MUSEUM OF ART
TOLEDO, OHIO

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No. 21

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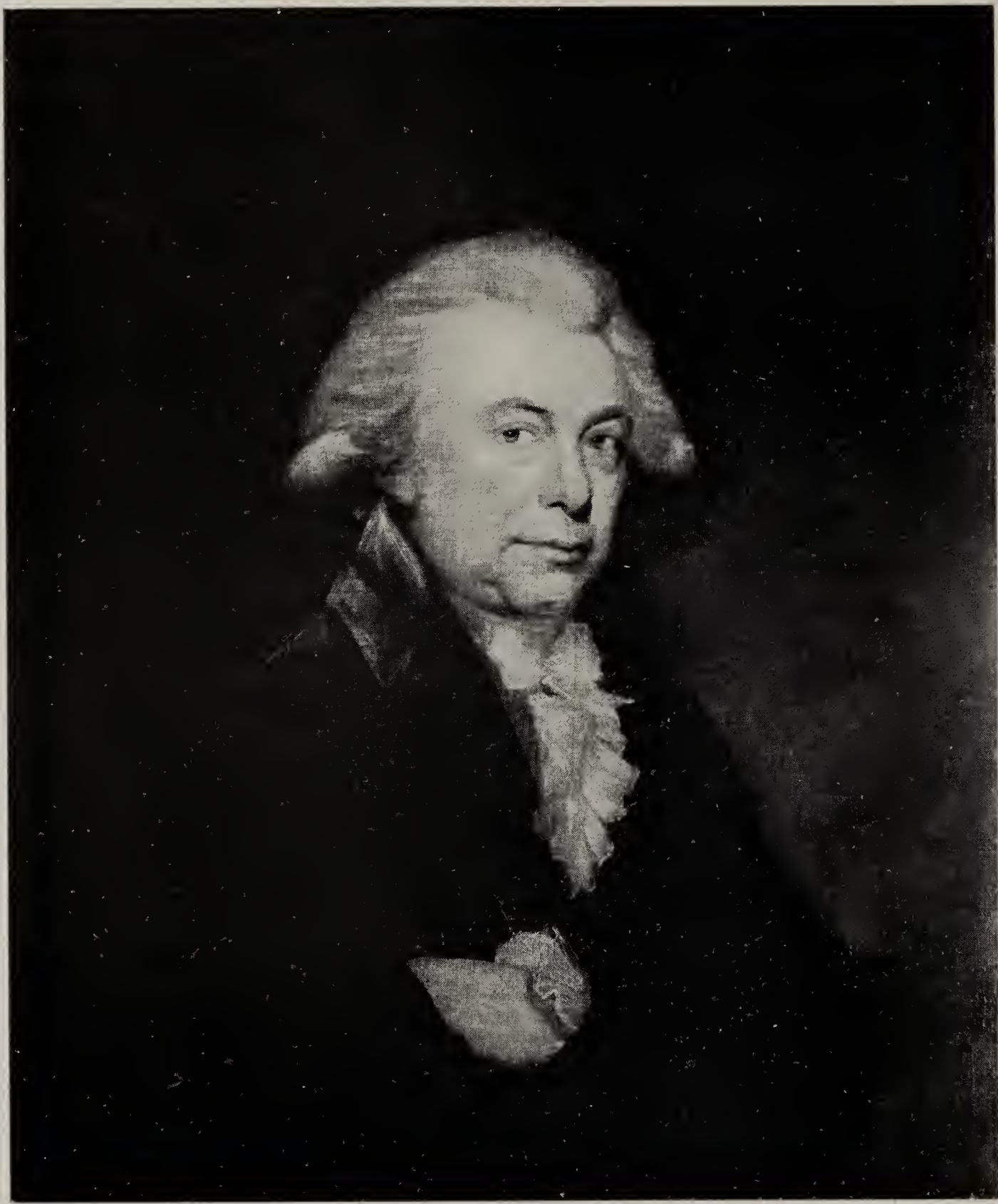
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SIR ROBERT ABERCROMBY
By
JOHN SINGLETON COPLEY

° ° MUSEUM NEWS ° °

No. 21

TOLEDO, OHIO

April, 1914

JOHN SINGLETON COPLEY.

A Notable Example of His Work—Presented to the Museum.

John Singleton Copley, the first great American portrait painter and author of the portrait of Sir Robert Abercromby installed by Florence Scott Libbey in the museum's Maurice A. Scott Gallery, was born at Boston in 1737. Both his parents, although of English origin, were Irish by birth. In his early youth Copley is said to have shown a decided taste for drawing, and, according to family tradition, covered the walls of his nursery with childish sketches. He was by nature quiet and shy, and when his companions were engaged in play or study he would often steal away, pencil in hand, to sketch from nature, his only teacher. A nameless canvas of a Boy and a Tame Squirrel was sent from Boston and hung at the Royal Academy in 1760—it was Copley's portrait of his half-brother, Henry Pelham, and while it was the first canvas he had ever shown in England, it at once established his reputation.

When he was 32 years old, Copley married Susannah Farnum, daughter of Richard Clark, a wealthy and distinguished merchant of Boston and agent for the East India Company, whose name was later to become famous as the consignee of the cargoes of tea which were thrown into Boston Harbor by way of protest against the tax imposed by England upon that commodity. His marriage was an eminently happy one, Mrs. Copley having been described as a woman of such high mental attainments that her companionship was a never failing inspiration to her husband. At the time of his marriage he was making a good living in his native place, but he despised portrait painting and was becoming restless to go to London, where his fellow countryman, Benjamin West, was now in high favor at Court. He wrote West, who generously offered him lodgings and even election to the Royal Academy if he would come to London. It was seven years later, however, in 1774, that he had the courage to make the venture, going to Italy first, where he spent a year.

When Copley left his native country, to which, as it turned out, he never returned, he arranged that his wife and children should follow later if it seemed best to transfer the home from Boston to London. The outbreak of the Revolutionary War and the knowledge that there would be no employment for an artist in a country improv-

erished by its ravages, decided Mrs. Copley to follow her husband, and she set sail with her two young daughters and son on the last ship which left New England under the British flag. Copley was already known in London, and it was not long before he became the fashion, and commissions for portraits of the nobility and of people of note kept him busily employed. Not only was he engaged in painting portraits, but, fired by the example of West, he attempted, in accordance with the taste of the day, the composition of large historical scenes.

Notwithstanding Copley's success in his profession, and happiness in his home, his thoughts constantly reverted to that earlier home in America, and in his heart he cherished the hope of returning to it. This aspiration of going back to close his eyes among the scenes of his youth ended in disappointment, and he died in London in 1815 at the age of 78.

Copley's painting separates itself into two rather sharply marked divisions, according to whether it was done before or after he left Boston. The latter half is found most skillful and complete technically, but it is the earlier work which is most interesting and characteristic, and which gives him his peculiar importance. His portraits are among the few significant art memorials of the past, they are the only pre-revolutionary relics on which we can depend to put before our eyes the very age and body of the time. The very lack of facile skill makes their veracity more convincing than that of the canvases of Gainsborough or Reynolds, where temperament or training idealized or Italianized the sitters into something rather different from what their contemporaries saw in daily intercourse. This is not to make him the equal, much less the superior, of the men just named. His surroundings forced upon him a greater sincerity, which seems also to have corresponded with his temperament. What he tried to put on canvas, unmodified by any golden mist of Venice or facile brushwork of the Netherlands, was the sitters themselves, in the cold, clear light of their surroundings.

The museum's portrait of Sir Robert Abercromby is an unusually fine example of Copley's work. It shows Sir Robert posed against a shadowy dark green background and looking directly out of the canvas. He wears a rich brown velvet coat with white lace at throat and wrist, and a touch of red indicates a brilliant colored waistcoat. The face is full with features admirably modeled, and from a broad forehead the hair is

combed back and powdered. The canvas measures about twenty-four by twenty-nine inches.

Sir Robert Abercromby was born October, 1740, near Sterling, Scotland, and died on the third of November, 1827. He was a British soldier and served in Canada through the French war, and as colonel of a regiment during the War of the Revolution. The expedition that destroyed American shipping in the Delaware was led by him, and in May, 1778, he surprised General Lacey at Crooked Billet. He was wounded at Monmouth and led a sortie from Yorktown, capturing two batteries. In 1790 he was made Major-General, served in India, succeeded Cornwallis as Commander-in-chief in 1793, and was promoted to General in 1800.

ATTRACTIVE HOMES.

A New Way an Art Museum Can Serve the Public.

The museum is about to inaugurate a rather novel movement in art education, a distinct step forward in bringing art into the homes and daily lives of our citizens.

While the Museum has always been a leader among similar Institutions in the country, in making art popular with all classes and all ages, we feel that there is a still wider and perhaps a more practical field for work and that, in addition to its numerous present activities, it should make a sustained effort to influence the people towards making their homes more beautiful, both within doors and without.

We should wage unceasing warfare on sham furniture, worthless pictures, bad decorations, harsh colors, glaring lights and unlovely yards, all these things which afford no rest to the eye or peace to the soul.

Bearing in mind the advice of William Morris, "Have nothing in your houses that you do not know to be useful or believe to be beautiful", we should preach the gospel of simplicity and truth and should try to open peoples' eyes to the need of making their environment beautiful and to a proper realization of the fact that a house, inexpensively but attractively furnished, with a few flowers, vines and shrubs around it, will produce restfulness and content and will make better workmen, better citizens and happier men and women.

We intend to start in a modest way, with a two room exhibit at the Museum, one room to be furnished inexpensively and in good taste, with a harmonious color scheme, simple decorations and good furniture, the other room exhibiting as many as possible, of the most common offences against the laws of truth and beauty. Printed signs will show plainly just why the wall paper, this chair or that table, is good or bad, so that he who runs may read. Those who are brought face to face with a tell tale parallel



ULM II

By

MISS CELIA M. STUEVER

of this kind cannot help being influenced towards a better taste and a greater and more intelligent interest in their homes and their surroundings.

If this exhibition is successful, we plan to have other similar exhibitions, not only of different furnished rooms, but also of the various arts and crafts and to give illustrated lectures, both in the Museum Building and in different parts of the city, so that we may reach a larger number of people.

We may also exhibit model homes in widely separated localities, making their surroundings attractive with flowers and shrubs; we plan to conduct Garden and "House Beautiful" competitions, with appropriate prizes for the best showing, urge the planting of vines on factories, barns and sheds, encourage the liberal use of fresh paint on dilapidated exteriors, eliminate, as far as possible, our ugly dumping grounds, bill boards, tumble down fences, and convert unsightly back yards into attractive garden places.

This work covers a large field and we will eventually need the advice and cooperation of our members, if the work is to be well done. We must enlist the assistance of the newspapers, city officials, churches, labor unions and the different civic bodies, so that eventually all people will awaken to the need of beauty in their daily lives, and eventually Toledo will become truly, "The City Beautiful".

C. B. S.



COSIMO DE MEDICI

GIORGIO VASARI

GIORGIO VASARI.

His Portrait of Cosimo de Medici—A Recent Accession.

Cosimo de Medici, grand duke of Tuscany, was born in 1537 and came of an old Florentine family who had risen to wealth and influence by commerce and political power. A learned man himself, he was a great patron of the arts, and a collector of paintings and antiquities. He died in 1574.

Vasari's portrait of him was painted about 1571. It shows the grand duke in a full suit of beautifully chased steel armor, and bearing his helmet in the crook of his left arm.

This painting was presented to the museum by Edward D. Libbey.

Giorgio Vasari was born in 1511 at Arezzo, Italy. He began his artistic career under the pleasantest conditions, studying for three years in Florence. Here he was a pupil of Michelangelo and passed two hours each day in general study with the young princes, Ippolito and Alessandro, and their tutor, the learned Pierio.

His study was interrupted about this time by the exiling of his patrons, the Medici, who were in general known as patrons of literature and art. As his father had died of the plague, Giorgio returned to Arezzo with his uncle, where he busied him-

self in copying the frescoes of Giotto, but the boy yearned for Florence, and soon returned to study harder than ever.

This youth of eighteen had been left three sisters and two brothers, all younger than himself, to care for, and we find him during the year of the siege working with the goldsmith Manno, painting a fresco in Pisa, and in Bologna designing the festal decorations for the triumphal entrance of Charles V, and finally returning to Arezzo.

Meanwhile the prospects of the Medici were improving and the young Ippolito de Medici, recently made cardinal, took Vasari with him in his suite. This was the happiest time in Giorgio's life. Rome was the Mecca of the artist; there he spent many months in hard work, and Vasari assures us that the studies of this period were his true and principal master in art.

Later he went to Florence and was favorably received by Alessandro de Medici, now duke. He was very generous in his treatment of Vasari, to whom he assigned lodgings, a place at his own table and an allowance of six crowns a month. Giorgio in return painted several portraits and some scenes from the life of Caesar in the Palazzo Medici. About this time Vasari began to study architecture. Two of his designs, that of the Palazzo degli Uffizi at Florence, and that of the church of Abbadia at Arezzo are among the best of his time.

It was for the cardinal, next to the Pope the most powerful of Roman art patrons, that Vasari painted the frescoes which still remain in the Hall of the Chancery, and it was at his palace that Giorgio was persuaded to write the "Lives of the Painters."

Duke Cosimo, the successor of Duke Alessandro, summoned Vasari to Florence in 1555. From this time until 1572 he was constantly employed in the old palace. He completely remodeled most of the interior and the rooms which we visit today are his. Portraits of Cosimo's children and friends were painted in a feverish hurry by the indefatigable Giorgio. The most important work which Vasari executed for the Duke was the painting of the great sala. His fecundity and his facility of hand seem amazing. Some important and fine buildings were erected by him or at least under his supervision during this period of his life.

In 1567 Vasari, pleading fatigue, obtained the duke's leave to spend several months in travel. The tireless painter passed his time in the restful pursuit of making notes for the second edition of "Lives," in studying buildings, pictures and statues and in visiting his friends.

Vasari was again in Rome in 1570 painting huge historical compositions in the Cordonate and in the Sala Regia. During the rest of his life he was driven like a shuttlecock from the Pope to the duke, from the duke to the Pope. After the triumph which followed the opening of the Sala Regia he went back to Florence, where death surprised him on June 27, 1574.



AN ORIENTAL STUDY

By

HERMAN H. WESSEL

THE SOCIETY OF WESTERN ARTISTS

In 1896 there sprang into being an organization of painters known as the Society of Western Artists. For the purpose of uniting artists into fellowship, and of combining their efforts in the advancement of art, the Society gathers together annually a collection of representative works, chiefly done in the middle west, and exhibits the collection at various cities. We are surely developing a serious American art and this body of energetic and hopeful, aspiring and accomplished workers, are untiring in their efforts to place the art of the west in its proper position in this country.

The Society is organized in chapters, representing various cities of the west with their corresponding districts, including St. Louis, Chicago, Cincinnati and Indianapolis.

During the year 1913-14 the collection will be shown at St. Louis, Chicago, Indianapolis, Toledo and Louisville. The Corporation of the Fine Arts Building, Chicago, contributes annually the sum of \$500.00 as a prize for the most meritorious and important exhibit made by a western artist who is a regular or associate member of the Society at the current exhibition.

The Afternoon Call, by Walter Marshall Clute, The Bridge, by Gardner Symons, and an Oriental Study by Herman H. Wessel are three of many important canvases in this collection. Ulm II, an etching by Miss Celia M. Stuever, shows an interesting street corner of ancient buildings.



MARCH IN THE WOODS

T. C. STEELE

THE SOCIETY OF WESTERN ARTISTS.



THE BRIDGE

GARDNER SYMONS



°° MUSEUM NEWS °°

Toledo Museum of Art

ACTING EDITOR, ALMON C. WHITING,
Curator of the Toledo Museum of Art.

No. 21 APRIL 1914

EDITORIAL.

Election of officers and trustees, plans for increasing the membership and extension of the work of the institution to bring its influence into every home in the city, were features of the annual meeting of the members of the museum on Wednesday evening, January 14. Edward D. Libbey was re-elected President, Wm. Hardee first Vice-President, Arthur J. Secor second Vice-President, Isaac E. Knisely Treasurer, Charles A. Schmettau Secretary. The outgoing Board of Trustees, composed of Isaac E. Knisely, Arthur J. Secor, Edward Ford, Clarence Brown, Wm. Hardee, Frederick B. Shoemaker and Wm. A. Gosline, Jr., were re-elected to serve for another three years. Reports of the President, Treasurer and Curator were reassuring and showed that the activities of the institution were interesting more and more people.

In per cent of museum attendance for 1913 Toledo has again outstripped all museums in the country. During this year 97,234 people visited the museum, or 57% of the population. It is a curious fact, but nevertheless a true one, that the cities in this country which possess valuable and attractive art collections are so situated as to attract a very large number of transients. Toledo, however, is an exception to this rule, and when we say that 57% of the population visited the museum, we have not been able to count on out-of-town visitors to swell this percentage. The following is a table of comparison showing the per cent. of attendance of eight cities:

	Popula- tion	Attend- ance	Per cent.
New York.....	5,766,883	839,419	14
Indianapolis . . .	233,650	33,229	14
Detroit	465,766	134,434	28
Worcester	145,986	41,374	28
Buffalo	423,715	175,166	41
Washington	331,069	143,042	43
Chicago	2,185,283	998,781	45
Toledo	168,500	97,234	57

We need seven hundred new members before the first of January, 1915, in order to increase our membership to two thousand. This will require personal solicitation, for long experience has taught us that appeals through the press and by circular letters bring only meager results. A membership of two to three thousand would enable the museum to give each member many more advantages than we can provide today. We want to offer the best in exhibitions, lectures, talks, study clubs, reference art books and magazines, instruction in the fine arts and art crafts, in fact we desire to make the Museum of Art a living factor in the daily life of each member, and as vital to the community as a hospital. A very large membership is possible and easy of accomplishment if each member will make a personal canvas among his many friends and find at least one to join the museum. Will you do so for the humanizing influence of art and its stimulating enrichment of life? Life without art is brutality.

Our country is crowded today with misfits, unskilled doctors, incompetent lawyers, poor teachers and underpaid clerks who might have been successful craftsmen had they received the right training and education. There is unlimited employment for skilled artisans, people who can make the many beautiful, useful and practical things that are now imported. A nation's life is in her industries and because industrial art precedes a national art, the application of art should be taught in our art schools instead of encouraging pupils to paint pictures no one will want. The bulk of our domestic applied art is tawdry and lacking in aesthetic qualities and is apt to remain so under present conditions of art instruction. Many schools train designers, but is the system practical? To teach the theory of design without practice will not produce craftsmen. The art school of today should be a practical workshop in which the students test theoretical knowledge by practical work.

In connection with the day and evening school work, the museum may form summer classes for the study of nature and the figure posed out of doors.

Some new accessions have just been received by the museum. It is very fortunate our friends remember us, for without a purchasing fund of our own, we would remain stationary and never add to our collections. As we go to press we will not have time to more than mention a series of art books given by Wm. A. Gosline, Jr., two bronze statues, a Boy and a Duck, and a Girl by Pool, the work of Miss Frances Grimes and the gift of Rose Milmine Parsons; and one plaster statue by Daniel C. French, presented to the museum by the National Sculpture Society.



IN THE GARDEN

FREDERICK F. FURSMAN

FREDERICK F. FURSMAN.

LECTURES.

"In the Garden" Added to the Museum's Permanent Collection.

Green and white in sunshine and shadow, was the color arrangement selected by Frederick F. Fursman for his painting, *In the Garden*, which was presented to the museum by Cora Baird Lacey in memory of Henry Allan Lacey. The canvas shows a young woman with back towards us and dressed in white, seated at a tea table in an enclosed garden. She is leaning forward with elbows on table as though anticipating the approach of two figures in the distance, a child and nurse who have just entered the garden through an opening in the hedge. The artist was born at El Paso, Illinois, and studied at the Art Institute of Chicago and in Paris.

J. L. Kinnaman, A. M., Ph. D., Editor of the *American Antiquarian*, gave a series of Sunday lectures on the history of art at the museum. These lectures dealt with the gradual development of art, and Dr. Kinnaman was able to make them very interesting and instructive, as he has carried on archaeological research and excavation in Europe, Asia, Africa and in our own country. Other lectures were: "The Need for Art in Life," by I. B. Stoughton Holborn, M. A.; "The New Appreciation of Art," by Daniel A. Huebsch, Ph. D.; "Color in Relation to Modern Dress," by Mrs. Ruth Butts Carson, B. L., and "Educative and Civic Significance of School Garden Work," by Miss Louise Klein Miller.



ANCIENT GLASS

ANCIENT AND MEDIEVAL GLASS.

An Important Collection Presented to the Museum by Edward D. Libbey.

In the collection of ancient glass presented to the museum by Edward D. Libbey are eighty specimens of rare beauty, covering a period of nineteen centuries. Glass has been in use since very early times. The oldest extant specimens are Egyptian, and at the British Museum you may see some small glazed tiles of a green color that decorated a door-way in one of the pyramids at Sakkarah. Nearly six thousand years ago, those little bits of color were made and fastened in their places to remain there through all the changes of Empire, until loosened in these later years and brought home by our archaeologists. It is not certain that Egyptian civilization, ancient though its monuments prove it to have been, was the first to emerge from the mists of early ages. Whatever the origin of the Egyptian civilization may have been, that it was singularly forward and complete, even in the days of the monarchs of the earliest mythical dynasties, must be quite certain. Many scenes of growing knowledge must have elapsed before the fourth dynasty appeared on the scene.

Geometry and Astronomy were by that time already known, the decimal system of numbers and the division of the year into twelve months and 365 days were in use, and chemistry, dentistry and anatomy were familiar. Architects reveled in gigantic tasks, the sculptors possessed a skill of characterization that rendered their works of the greatest possible interest. The blow-pipe, saw, adz, chisel, balance, beaver, plow, potter's wheel and kiln were all in use, and as we have seen, glazed pottery.

Civilization of the inhabitants of the Euphrates valley reaches probably as far back as that of the Egyptians. Its influence has extended at various times from the Balkan peninsula to the borders of India, including the Persian kingdoms that grew up in Syria, and among the primitive races of Asia Minor. Pliny attributes the invention of glass to the Phoenician traders on the coast of Syria. Here, at any rate, the three great requisites for the manufacture were at hand—a pure silica in the convenient form of white sand, alkali either from the ashes of marine plants or from adjacent salt deposits, and finally an abundant supply of fuel. The glass made at this time, whether by Egyptians or by races already affected by Babylonian culture, was never surpassed in later times.

Three very rare pieces of ancient glass of prismatic and luscious coloring are in the Museum's collection. One is a royal Phoenician blue bowl found at Sidon and made about 150 B. C. A second piece, a ringed Tyrian purple goblet of 100 B. C., was excavated at Tyre. The third specimen, an amphora shaped vase excavated in Cyprus and dated about 50 B. C. is of a superlatively beautiful color. The iridescence has spread out over a greenish body color, varied here and there with lovely splashes of orange and greenish gold. These specimens are masterpieces of nature's coloring; it has required a few hundred years of burial in the soil to mature them.

Blue seems to have been a favorite color of early people and was obtained from a combination of copper, lime and soda, and they made a complete series of copper blues, ranging through every shade from a blue-black to a pale greenish turquoise. A green glass generally comparatively transparent was obtained when a certain amount



VENETIAN LACE GLASS

of iron was present in the materials employed, but this was merely an accidental modification of the blue. For reds they again had recourse to copper. The transparent ruby tints of the mediaeval workmen, whether obtained from copper or gold, were unknown to them.

Conspicuous as is Greece in the history of pottery, it is singular that the Greek artists did not hold a similar supremacy in the story of glass making. There is, strangely enough, no especially distinctive style of Greek glass.

From the large number of pieces of glass, fragmentary or whole, found wherever Roman arms penetrated, it would appear that glass must have been used for some purposes, and to a greater extent in many ways than even at the present day. Methods of making and decorating were in use in great variety, and many an idea developed by later Venetian workmen can be traced to a Roman origin. The Romans had at their command a full gamut of colors, both transparent and opaque, which were obtained from metals. With mosaic work the Roman edifices were abundantly supplied. All kinds of materials were used: marbles, colored stone and not infrequently glass. Amidst the general ruin that ensued upon the fall of the Roman empire, the art of mosaic working survived, and in the newly founded empire of Byzantium, glass mosaics sumptuously decorate imperial buildings.

In the Church of St. Marks of Venice we may find a link between old and new. Planned as a Byzantine church, it did not receive its final touches until Gothic times; the mosaic for which it is famous extended over a period of 250 years. Such a huge enterprise as this of covering a whole cathedral with mosaic, exercised an important influence upon the glass workers at Venice, who until this time do not appear to have been many in number. From the thirteenth century onward, a great quantity of beau-

tiful ornamental glass proceeded from the city of the Adriatic.

Venetian glass of the XVI, XVII and XVIII centuries is wonderfully delicate and beautiful in workmanship. In the collection are eight pieces of lace or reticulated glass called "*vitro di trina*." These varieties contain fine threads of glass, sometimes colored and sometimes milk white, imbedded in clear mass. The idea was no doubt borrowed from antique fragments. Extraordinary amount of dexterity and skill in manipulation was required to produce works so minute and delicate in their detail and so perfectly exact and regular in their pattern, as are the finest specimens of this kind.

The collection contains many examples of *cristallo*, a typical glass of Venice, and here especially its merit depends directly upon the skill of the glass blower. Methods of adornment sometimes resemble Roman. Handles, often of blue glass, and stringings and frillings that surround the body, are applied hastily but skilfully by the workman.

Clear white glass is generally used for drinking glasses, but they are not infrequently decorated with colored glass laid on in threads externally or forming part of the ornaments attached to the stems.

Gilt and enamel were used in the decoration of both colored and colorless glass. In the XVI century, when extreme lightness and elegance of form were sought after, the drinking glasses were often too thin to allow for enameling or engraving.

A 1560 Augsburg jug of ruby Venetian glass has work on it in silver repousse which is attributed to Torrigiano, the Italian who in a fit of anger broke Michael Angelo's nose with a stone cutter's mallet.

Among the Bohemian glass may be mentioned one decanter with silver mounting and chisel work of the XVIII century. The intensely strong ruby color was obtained by the use of gold.



GERMAN WHITE GLASS

One of the most remarkable productions of the German glass houses is the beautiful ruby glass which, though it had already been produced both by the Romans and Venetians, was brought to perfection by Kunckel about 1679, when he was director of the glass houses at Potsdam. It is believed that he obtained the finest color from gold. It is now well known that a beautiful ruby can be obtained by the use of copper, but the manipulation is difficult and the result somewhat uncertain. There are several examples of this glass in the museum's collection.

Much opaque white glass was made in Germany as in other countries in the first years of the XVIII century. By this means it was hoped to find an equivalent for the Oriental porcelain, which had not yet been successfully imitated. Often the decoration is in a pseudo-Chinese style. Von Czihak obtained a recipe for making this glass with human bones. Kundmann claims for this glass, prepared from bones found in heathen burial urns, that it surpassed in whiteness the best porcelain. The museum's collection contains one beer jug and two glasses of this white glass.

By the end of the XVII century German glass had become the most important in Europe. For 100 years the products of Germany held the premier position, but toward the end of the XVIII century this place was taken by England.

LANDSCAPE GARDENING.

Its Relation to the Back Yard.

Landscape gardening is as applicable to the ordinary back yard as to extensive estates and parks, other things being equal, such as sun, light, and soil. The only difference between the two is one of magnitude or scale. No better example of the tiny garden can be found than those created by the wonder-working Japanese gardener. On a plot of ground the size of an ordinary back yard they will lay out a garden in which one can almost lose himself. Flowers, shrubs, walks and water in the form of a pool or tiny

stream go to make these places a thing of beauty and a joy forever.

In the city of Toledo there are thousands of yards that could at least be made neat and attractive if a little thought and labor were expended upon them. Mangey lawns with muddy depressions, unpainted, broken down fences, the fifty-seven varieties of tin cans and the ash pile have no aesthetic value to the tired mind or eye. Grass can be grown most anywhere with a little coaxing and care, and so there is no excuse for a yard of sun-baked earth unless it represents the recreation court of a penitentiary. Flowers and shrubs, even though of common variety, add much to the attractiveness of home surroundings. Spade a small piece of ground, even if you have to use last winter's snow shovel, plant a few flower seeds and reap what you sow.

The Art Museum is conducting an active campaign that will lead to a more wholesome and attractive city. One branch of the work will be the beautifying of the home grounds, and for that purpose the museum has engaged an expert gardener who will be pleased to furnish anyone with free advice on flower and shrub planting.

THE HUMPHREY COLLECTION

A Review of American Art.

During the summer months the entire Humphrey collection of the work of recent and present American painters will be on view at the museum. These one hundred and fifty-eight paintings by sixty-one American artists are the property of Dr. Alexander Humphrey, President of the Stevens' Institute of Technology, New Jersey. It is a most notable collection in every way. The Carnegie Institute is so favorably impressed with its importance it has decided to show these works for a year. The history of American landscape art can readily be traced for among the early landscapists we find Coman, Hart, Moran, Whittredge, R. Swain Gifford. George Inness has three works in the collection, Homer D. Martin eight and Wyant seven. Thus from Coman to Wyant an adequate number of works is offered to enable us to study the culminating efforts of the early American school of landscape painting. Men of the late nineteenth and early twentieth century are represented by William Morris Hunt, John LaFarge, William Blakelock, Winslow Homer, George Fuller, Theodore Robinson and John Twachtman. The contemporary painting is represented by the following well-known artists: Brush, Bunce, Beal, Chapman, Church, Coman, Curran, Daingerfield, Davies, Davis, Dearth, Dessar, Dougherty, Eakins, Foote, Loeb, Lungren, Mosler, Murphy, Ochtman, Parrish, Paulus, Peters, Potthast, Ranger, Ryder, Sartain, Schofield, Smillie, Snell, Tryon, Walker, Wiggins and Williams.



BENJAMIN WEST, R. A.

Some Sketches by This Artist in the Museum's Collections.

Besides the oil painting, *The Hero Returned*, by Benjamin West, R. A., we possess a series of sketches in pen and ink, wash and water colors by this artist, the gift of Edward D. Libbey. The above illustration is from a sketch showing West and his family. His wife was an Elizabeth Shewell, an orphan living with her brother, a wealthy merchant of Philadelphia. He was a man of iron will and wanted her to marry a wealthy suitor, a friend of his, so he forbade her to see West, then a young and struggling artist. They managed, however, to meet secretly, but when her brother discovered it, he locked her in her room, a solitary prisoner, and she saw West no more for five years. Three of these years West had been in Italy, and, as fortune had smiled on him, he requested Elizabeth to come to England. This she was glad to do, but her brother would not yield. Some friends of West now determined to come to his relief and her rescue. They were Benjamin Franklin, William White (afterwards Bishop of Pennsylvania) and Fran-

cis Hopkinson (afterwards Judge). The plan agreed upon, daring as it was, was carried out successfully. It was past midnight and a vessel at the dock was ready to sail for England in less than an hour. These three friends were outside her brother's mansion. All was quiet. The third-story window was raised. Up to it was thrown a cord, to which was attached a rope ladder. If Mr. Shewell was aroused, all was lost. Elizabeth quietly descended the ladder and she was driven in speed to the vessel. Mr. West's father was on board to accompany his future daughter to England. The romantic meeting between Elizabeth Shewell and Benjamin West at the close of this voyage was one of tender interest.

On September 2, 1765, they were married in the Church of Saint Martin's-in-the-Field. Mrs. West was received with great kindness by the King and Queen and was known at Court as the "Beautiful American." Elizabeth Shewell and her brother were never reconciled. Many years after her flight and marriage, when West was in the height of his success, he painted a portrait of his wife in her "silver age." Mrs. West sent it to her brother as a peace offering, but he refused to look at it, and until his death it was kept unopened in the attic.



ETRUSCAN AND GREEK POTTERY.

An Important Collection Recently Acquired by the Museum.

The three pieces of Etruscan pottery shown in the illustration belong to an extensive collection recently acquired by the museum. The first piece found at Cervetri is a pitcher or oinochoe of bucchero ware made from black clay. The piece in the middle, an amphora from Bolsena, is in the late black figure style, and is decorated with the wave pattern, ivy-leaf, palmetto, lotus and two figure groups, one of a bearded satyr and Phoebe, and the other of Terpsichore. The third piece, a small amphora, was excavated at Apulia and shows Vesta on one side and Apollo on the other. This is an example of the red figured ware.

Among the simplest yet most necessary adjuncts of a developing civilization, pottery may be recognized as one of the most universal. The very earliest and rudest remains of any people generally take the form of coarse and common pots, in which they cooked their food or consumed their beverages. And the fact that such vast quantities of pottery from all ancient civilizations have been preserved to us is due partly to its comparatively imperishable nature, partly to the absence of any intrinsic value, which save it from falling a prey to the ravages of fire, human greed, or other causes which have destroyed more precious monuments, such as gold ornaments, paintings, and statues of marble or bronze. Moreover, it is always in the pottery that we perceive the first indications of whatever artistic instinct a race possesses, clay being

a material so easy to decorate and so readily lending itself to plastic treatment for the creation of new forms of development from simple to elaborate shapes.

It is impossible to determine when the manufacture of pottery was invented. Clay is a material so generally diffused, and in its plastic nature is so easily discovered, that the art of working does not exceed the intelligence of the rudest savage. Even the most primitive graves of Europe and Western Asia contain specimens of pottery, rude and elementary indeed, but in sufficient quantities to show that it was at all times reckoned among the indispensable adjuncts of daily life.

The application of clay to the making of vases was made effective by the invention of the potter's wheel. Before the introduction of the wheel only vessels fashioned by the hand, and of rude, unsymmetrical shape, could have been made. All combinations of oval, spherical, and cylindrical forms could be produced on the wheel, and the vases not only became symmetrical in their proportions, but truthfully reproduced the potter's conception. The invention of the wheel has been ascribed to all the great nations of antiquity.

Although none of the very ancient kilns have survived the destructive influence of time, yet among all the great nations baked earthenware is of the highest antiquity. In Egypt, in the tombs of the first dynasties, vases and other remains of baken earthenware are abundantly found; and in Assyria and Babylon even the oldest bricks and tables have passed through the furnace. The oldest remains of Hellenic pottery in all cases owe their preservation to their having been subjected to the action of fire.

The desire to render terracotta less porous, and to produce vases capable of retaining liquids, gave rise to the covering of the outer surface with a vitreous enamel or glaze. Originally intended to improve the utility of the vase, it was used by Greeks and Romans with a keen sense of the decorative effects that could be derived from its use.

The earliest existing remains of civilization in Greece are in the form of pottery and the most important difference between the pottery of this country and that of ancient Egypt is that only in the former was there any development due to artistic feeling. In the commonest vessel or implement in every-day use we see almost from the first workings of this artistic instinct, tending to exalt any and every object above the mere level of utilitarianism, and to make it, in addition to its primary purpose of usefulness, "a thing of beauty and a joy forever." Feeble and rude it may be at first, and hampered by imperfect knowledge of technique or capacity for expression—but still the instinct is there.

In the grace of their artistic vase forms the Greeks have excelled all nations, either past or present. The beauty and simplicity of the shapes of their vases have caused them to be taken as models; but as every civilized people has received from other sources forms sanctioned by time, and as many of the Greek forms cannot be adapted to the requirements of modern use, they have not been extensively imitated. Yet to every eye familiar with works of art of the higher order their beauty is fully apparent.

It is at first difficult to realize how little we actually know of Greek painting although ancient literature clearly shows that painting was held by the Greeks in equally high estimation with sculpture, if not even higher. We look in vain through most modern collections for any specimens of Greek painting on fresco or panel. This is, of course, due to the perishable character of pictures and the destruction of the buildings on the walls of which the great frescoes were preserved. But the fact remains that we have to look in other directions for the evidence we require to find. We have here and there a painted Greek tombstone, a Pompeian fresco, or the decoration of an Etruscan sepulchre to give us a hint; but while the first named are far too inconsiderable in number to give us any idea of the art of their time, the two latter are merely products of an imitative art, giving but a faint echo of the originals.

In their vases, however, we have contemporary evidence of their decorative art. Generally speaking, it may be said that all vases have been found in tombs arranged around the dead, being hung or placed near the walls or piled up in the corners. Some hold the ashes of the deceased; others, small objects used during life.

MUSEUM NOTES.

During January, February and March nine exceedingly attractive exhibitions have been shown in our galleries.

The January exhibitions consisted of some 300 oils, water colors, miniatures and drawings, all the work of American Women Painters. Pauline Palmer and Elizabeth W. Roberts were each given a gallery for the display of their work. The Association of Women Painters and Sculptors sent 50 oils. The women members of the American Society of Miniature Painters contributed 100 examples of their best work, while Adelaide Chamberlin had on display small water colors and pencil drawings of heads.

In February were shown the paintings by the contemporary Spanish artists and etchings and lithographs by Pennell, Aid, Nordfeldt and Gleeson.

During March the work of the Society of Western Artists, the Panama paintings by Alson S. Clark and a series of colored monographs by H. W. Rubins were on view.

The April exhibitions will be made up of paintings by Gardner Symons, N. A., Henry Reuterdaahl and Philip Little. At the same time a very choice collection of rugs will be shown, and lectures on their history and make will be given by Mrs. Percy Williams.

Many rare specimens have been promised the museum and so the collection is destined to be one of unusual interest as well as beauty.

The Toledo Camera Club will hold its annual exhibition in gallery VI during the latter part of April. This organization of professional and amateur photographers will show about one hundred prints, most of the subjects being secured in and about Toledo.

Bronze tablets have been placed on the two stone posts where the lower terrace and the sidewalk join. On these tablets in raised letters are the hours the museum is open and the pay and free days. Mrs. Edward D. Libbey has installed a bronze tablet in the Maurice A. Scott Gallery in memory of her father.

The Grounds Committee anticipate making many extensive changes this spring to still further enhance the beauty of the landscape gardening around the museum. New shrubs and flowers will be introduced and bay trees and stone benches will be placed near the pool, which will contain a large school of goldfish and many water lilies.

Some very excellent music has been heard in the museum hemicycle this winter. These recitals, which are free to members, are given under the auspices of the Eurydice Club.

SCHOOL OF THE TOLEDO MUSEUM OF ART

General Information

THE aim of the School is to furnish stimulus, encouragement and the facts of technique to students of design, drawing and painting, and at the same time to meet efficiently the increased demand for a more artistic expression in every form of man's rational activities.

The course of study is such that each student receives individual instruction; the eye is trained to see, the hand to execute and the mind to analyze and differentiate between the good and bad in art.

No Entrance Examination is required and students may enter the School at any time.

Tuition must be paid in advance.

DAY CLASSES

Afternoon Classes for the study of Drawing, Painting, Design, Color, Composition and Perspective.

HOURS

Class Rooms will be open for study from 1 to 4 o'clock.

TUITION

One	half-day	per week for one month of 4 weeks,	- -	\$2.00
Two	half-days	per week for one month of 4 weeks,	- -	3.50
Three	half-days	per week for one month of 4 weeks,	- -	5.00
Four	half-days	per week for one month of 4 weeks,	- -	6.00
Five	half-days	per week for one month of 4 weeks,	- -	7.00

EVENING CLASSES

Costume or Portrait Class	-	-	-	-	Tuesday, Wednesday
Life Class	-	-	-	-	Thursday, Friday

HOURS

Class Rooms will be open for work from 8 to 10 o'clock.

TUITION

One	evening	per week for one month of 4 weeks,	- -	\$1.00
Two	evenings	per week for one month of 4 weeks,	- -	2.00
Three	evenings	per week for one month of 4 weeks,	- -	3.00
Four	evenings	per week for one month of 4 weeks,	- -	4.00

Application for admission should be made to the Curator.

ALMON C. WHITING,

TOLEDO MUSEUM OF ART

